



# Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

# Organ Recital

AT

DUKE'S HALL,

ON

*Monday Afternoon, January 31, 1916,*

At Three o'clock.

# Program

FIRST MOVEMENT FROM SONATA }—Organ ... ... ... *Rheinberger*  
IN E FLAT MINOR (Op. 119) }

MR. LEOPOLD SUTTON.

MELODY (MS.)—Strings and Organ \* ... ... *Christian Carpenter†*  
(At the Organ, Mr. Hugh Branwell.)

FUGUE IN C MINOR (Volume II.—Peters)—Organ ... ... ... *Bach*  
MR. HERMAN R. LINDARS.  
(Threlfall Scholar.)

AIR ... "The Lord is long-suffering" (*Judith*) ... ... *Parry*  
Miss GLADYS ROLFE.‡  
(Ada Lewis Scholar.)  
(Accompanist, Mr. Herman R. Lindars.)

FANTASY IN E FLAT—Organ ... ... ... ... ... *Saint-Saëns*  
MR. LESLIE REGAN.

BENEDICTUS—Violin ... ... ... ... ... *Mackenzie†*  
Miss EVELYN COOKE.  
(Accompanist, Mr. Leslie Regan.)

SONG ... ... ... "Piéta Signore" ... ... *Stradella*  
Miss ZOË CORNER.  
(Accompanist, Mr. Horatio Davies.)

\* Conducted by Mr. Spencer Dyke, A.R.A.M.

# gumme.

CHORAL (No. 2) IN B MINOR—Organ ... ... ... César Franck

MR. HUGH BRANWELL.

RECITATIONS { “The Ballad of the little Hunter”  
“L’Envoi” ... ... ... } Rudyard Kipling

MISS BEATRICE FULTON.

ANDANTE GRAZIOSO  
GAVOTTE  
LARGO ESPRESSIVO  
SCHERZO } FROM SUITE—Two Violoncellos ... ... Popper

MISS DORIS GRIFFITHS AND MISS NORA PARKER.

FUGUE IN C MINOR—Organ ... ... ... ... Bach

MR. FRANK APPLEBY.†

SONGS { “Whether I live”  
“Armida’s Garden” } ... ... ... ... Parry

MISS OLIVE EXTON.

(Accompanist, Miss Aletta Joubert)

SECOND AND THIRD MOVEMENTS } —Viola and Pianoforte  
FROM SONATA IN C MINOR } York Bowen†

MISS MARGARET SAVORY AND MISS HELEN BIDDER.

FINALE FROM SONATA IN A MINOR—Organ ... ... ... Borowski

MR. STUART E. COLLINS.

A.M.      † Ex-Student.      † With whom this subject is a second study.

CONCERT GRAND PIANOFORTE.





# Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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STUDENTS'

## Chamber Concert

AT

DUKE'S HALL,

ON

*Monday, February 21st, 1916,*

At Three o'clock.

# Program

FIRST MOVEMENT (Allegro) FROM STRING QUINTET IN C ... Beethoven

MISS WINIFRED SMALL, MISS KATIE GOLDSCHMIDT,  
MISS SYBIL GOOLD, MR. JEAN MORTREUIL, AND MR. ORAZIOFA GOTTI.

FANTASIA IN F MINOR (Op. 49)—Pianoforte ... ... Chopin

MISS GWENDOLEN M. SMITH.

SONATA IN G MINOR—Two Violins ... ... ... Handel

Andante. Allegro. Arioso (Poco Adagio). Allegro.

MISS MURIEL SNOW AND MISS HILDA COCKRAM.

(Accompanist: Miss Nella Rainier.)

SONGS { "Weep you no more, sad fountains"  
"Crabbed Age and Youth" } ... ... Parry

MISS NORAH TURNER.

(Accompanist: Miss Florence Shapcott.)

LA CLOCHETTE—Violin ... ... ... ... Paganini

MR. HERBERT BRINE.

(Accompanist: Mr. Egerton Tidmarsh.)

CHA CONNE—Pianoforte ... ... ... ... Bach—Busoni

MISS EVANGELINE LIVENS.

(Ada Lewis Scholar.)

\* Ex-Sident.

BROADWOOD CONCERT GRANDE

# JAMME.

OLD SCOTCH { "Lett never cruetie" } — Set for Strings *Mackenzie\**  
MELODIES { "Honest Luckie" }

MR. JOSEF SHADWICK, MR. WOLFE WOLFINSOHN,  
MR. FRANK HOWARD, AND MR. TITO BARBIROLLI.

SONG ... "Lungi dal caro bene" ... *Secchi*  
MISS MARGERY CRABTREE.  
(Accompanist: Miss Elsie Cooper.)

FIRST MOVEMENT FROM PIANOFORTE QUINTET ... *César Franck*  
MISS MARGARET PORTCH, MISS WINIFRED SMALL,  
MISS KATIE GOLDSCHMIDT, MR. JOSEF SHADWICK, AND  
MR. TITO BARBIROLLI.

STUDY IN C MINOR (Op. 10, No. 2)—Pianoforte ... *Chopin*  
MISS GRACE HOWGATE.

CAPRICE (Op. 79)—Flute, Oboe, Clarinet, and Pianoforte  
*Saint-Saëns*

MISS DORIS GRIFFITHS, MISS LUCY VINCENT,  
MR. EDMUND T. JENKINS, AND MR. ARTHUR L. SANDFORD.

Silent.

R GRAND PIANOFORTE.





# Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

## Chamber Concert

BY

JUNIOR STUDENTS

AT

DUKE'S HALL,

ON

*Saturday, March 4th, 1916,*

At Three o'clock.

# Proga

FUGUE IN C MINOR—Organ     ...     ...     ...     ...     Bach

MASTER HERMAN LINDARS.

(Threlfall Scholar.)

MAESTOSO—ALLEGRO CON FUOCO } from Sonata in A — Pianoforte  
ANDANTE } and Violoncello Boëllmann

MISS ETHEL BARTLETT AND MR. GIOVANNI BARBIROLLI.

SONG     ...     "Voi, che sapete" (*Le Nozze di Figaro*)     Mozart

MISS DORIS E. WHEATLEY.

(Accompanist: MISS ETHEL BARTLETT.)

"ROMANCE SANS PAROLES"—Violoncello     ...     ...     ...     Davidoff

MISS RAY CANTOR.

(Ada Lewis Scholar.)

(Accompanist: MISS ETHEL BARTLETT.)

"ALLEGRO MODERATO," FROM SONATA (No. 5)—Violin and  
Pianoforte     ...     ...     Beethoven

MISS DOROTHY CHALMERS AND MR. LESLIE ENGLAND.

SONG     "To Living Waters" (*The Lord is my Shepherd*)     Bach

MISS EDITH BARTLETT.

(Ada Lewis Scholar.)

(Accompanist: MISS ETHEL BARTLETT.)

PRELUDIUM IN D—Pianoforte     ...     ...     Felix Swinstead\*

MISS PHYLLIS HUXHAM.

(Ada Lewis Scholar.)

\* Ex-Sident

BROADWOOD CONCESSIONS

# Programme.

SONG ... "Shepherd ! thy demeanour vary" *Thomas Brown*  
Arranged by H. LANE WILSON\*  
MISS MARJORIE PERKINS.  
(Ada Lewis Scholar.)  
(Accompanist : Miss ETHEL BARTLETT.)

TRIO (MS.) "IL PENSIEROSO"—Pianoforte, Violin and Violoncello  
*Eva Pain*  
MISS EVA PAIN, MISS KATIE GOLDSCHMIDT, (Student)  
AND MISS DORIS GRIFFITHS.

SONGS ... { "In Summer-time on Bredon" } *Graham Peel*  
"Invitation to arise"  
MISS EDITH W. WILLIAMS.  
(Accompanist : Miss ETHEL BARTLETT.)

"NIGHT FANCIES"—Pianoforte ... ... ... *B. J. Dale\**  
MISS HILDA DEDERICH.

ZINGARESCA—Violin ... ... ... ... *Mackenzie\**  
MASTER ALFRED DE REYGHÈRE.  
(Accompanist : Miss ETHEL BARTLETT.)

TWO DANCES ... ... { Caprice } ... ... ... —  
| Tarantella |  
MISS GWENDOLYN RUSSELL.  
(At the Pianoforte : Miss PEGGY COCHRANE.)

ANDANTE AND VARIATIONS (Op. 46)—Two Pianofortes *Schumann*  
MISS MAY MULVEY AND MISS DORA CUNNINGHAM.

TOY OVERTURE "1915" (with all respect to *Tschaikowsky*)  
*Emma Lomax\**

Ex-Sudent.  
GRAND PIANOFORTES.





# Royal Academy of Music

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STUDENTS'

# Chamber Concert

AT

DUKE'S HALL,

ON

*Wednesday, March 8th, 1916,*

**At Three o'clock.**

Unrevised Proof. The order  
of this programme is  
subject to alteration.

# Programme

SONATA IN C MINOR—Violin and Pianoforte ... *Sydney Rosenbloom.\**

MISS MILDRED F. MACKAY AND MISS BESSIE KIEK.

FEUILLE D'ALBUM, OP. 21      }  
AFRICAN DANCE IN D MINOR, OP. 58      } Violin      ...      *d'Ambrosio.*

MISS IRMA SURANYI.

(Accompanist—MISS ETHEL A. BARTLETT.)

POLONAISE-FANTASIE—Pianoforte      ...      ...      ...      *Chopin.*

MISS DOROTHY VINCENT.

SONG      ...      ...      "A Spring Morning"      ...      *H. Carey.*  
Arranged by H. Lane Wilson.\*

MISS GWLADYS PARTRIDGE.

(Westmorland Scholar.)

(Accompanist, MISS MARGARET G. PORTCH.)

TRIO (MS.)—Pianoforte, Violin, and Violoncello      *Willie Manson.*  
(Student.)

MR. EGERTON TIDMARSH, MISS WINIFRED SMALL, AND

MR. TITO BARBIROLLI,

SUITE IN F      ...      (Lady Radnor's Suite)      ...      *Parry.*

THE STRING ORCHESTRA.

1. Prelude.	3. Sarabande.	5. Slow Minuet.
2. Allemande.	4. Bourrée.	6. Gigue.

\* Ex-student

BROADWOOD CONCERT GR.

# gramme.

VARIATIONS ON ENGLISH AIR—Pianoforte ... ... *Mackenzie.\**  
MISS LILIAN DOWN.

CONCERTO IN G MINOR—Violin ... ... *Vivaldi-Nachèz.*  
MISS PEGGY COCHRANE.  
(Ada Lewis Scholar.)  
(Accompanied by STRING ORCHESTRA.)

SONG ... ... "Lo, here the gentle lark" ... *Bishop.*  
MISS DEERING WELLS.  
(Parepa-Rosa Scholar.)  
Flute Obbligato—MISS DORIS GRIFFITHS.  
(Accompanist—MISS FLORENCE SHAPCOTT.)

PASSACAGLIA—Pianoforte ... ... ... ... *Bach.*  
MISS ETHEL A. BARTLETT.  
(Associated Board Exhibitioner.)

VARIATIONS ON A THEME } OF BEETHOVEN }—Two Pianofortes ... *Saint-Saëns.*  
MISS OLGA CARMINE and MISS SYLVIA CARMINE.

Conductor of the String Orchestra—MR. SPENCER DYKE, A.R.A.M.

Ex-student.  
CET GRAND PIANOFORTES.



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# Royal Academy of Music

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STUDENTS'

# Chamber Concert

AT

DUKE'S HALL,

ON

*Monday, May 29th, 1916,*

*At Three o'clock.*

# Program

SUITE—Flute, Oboe, Clarinet, and Pianoforte ... ... *Amberg*

Seguedilla.

Before the Cathedral.

Village Rondo.

MISS DORIS GRIFFITHS, MISS LUCY VINCENT,

MR. EDMUND T. JENKINS, AND MR. ARTHUR L. SANDFORD.

SONATA IN F MINOR (Op. 6)—Pianoforte ... ... *Scriabin*

Largo.      Presto.      Funeral March.

MISS KATHLEEN LEVI.

(Associated Board Exhibitioner.)

SONG ... ... "Like to the damask rose" ... *Elgar*

MISS SIDNEY WILKINSON.

(Accompanist—Miss MORFYDD OWEN.)

ANDANTE } FROM STRING QUARTET IN G MINOR ... ... *Glière*  
VIVACE }

MISS EVELYN COOKE, MR. HAROLD GILDER,  
MISS MURIEL SNOW, AND Miss FRANCES DONALDSON.

INSECT PIECES (MSS.)—Pianoforte      *Arthur Lawrence Sandford*  
(Sir Michael Costa Scholar.)

Dance of Dragon-Flies.

Moth Song.

Butterfly Gavotte.

Ladybird.

March of Grasshoppers.

MR. ARTHUR L. SANDFORD.

BROADWOOD CONCE GR

# ogramme.

DUET ... "The Flower Duet" (*Madame Butterfly*) ... *Puccini*

MISS ADAH ROGALSKY AND MISS KATHLEEN STEDHAM.

(Accompanist—MISS JANET S. PEAKE.)

"STRIMPELLATA"—Violin ... ... ... ... *A. d'Ambrosio*

MR. FRANK H. HOWARD.

(Accompanist—MR. HERBERT J. BRINE.)

FIRST MOVEMENT FROM SONATA IN F MINOR—Pianoforte ... *Beethoven*

MR. EGERTON TIDMARSH.

(Liszt Scholar.)

REQUIEM—Three Violoncellos ... ... ... ... *Popper*

MR. GIOVANNI BARBIROLI,

MISS ALISON DALRYMPLE, AND MISS MILLY B. STANFIELD.

(Accompanist—Miss ETHEL A. BARTLETT.)

SONG ... "How deep the slumber of the Floods" ... *Lowe*

MISS WINIFRED GASK.

(Accompanist—MISS ELSIE COOPER.)

PRELUDE AND FUGUE IN D—Pianoforte ... ... ... *Bach-d'Albert*

MISS GLADYS ROLFE.

(Ada Lewis Scholar.)

VARIATIONS  
SCHERZO | FROM PIANOFORTE QUINTET (Op. 51) ... ... *Arensky*

MISS MARY RAMSAY, Miss GLADYS CHESTER,

MISS ELIZABETH K. LINDESAY, Miss HELEN MILNE,

AND Miss HILDA CLARKE.

ONCE GRAND PIANOFORTE.





# Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

# Orchestral Concert

AT

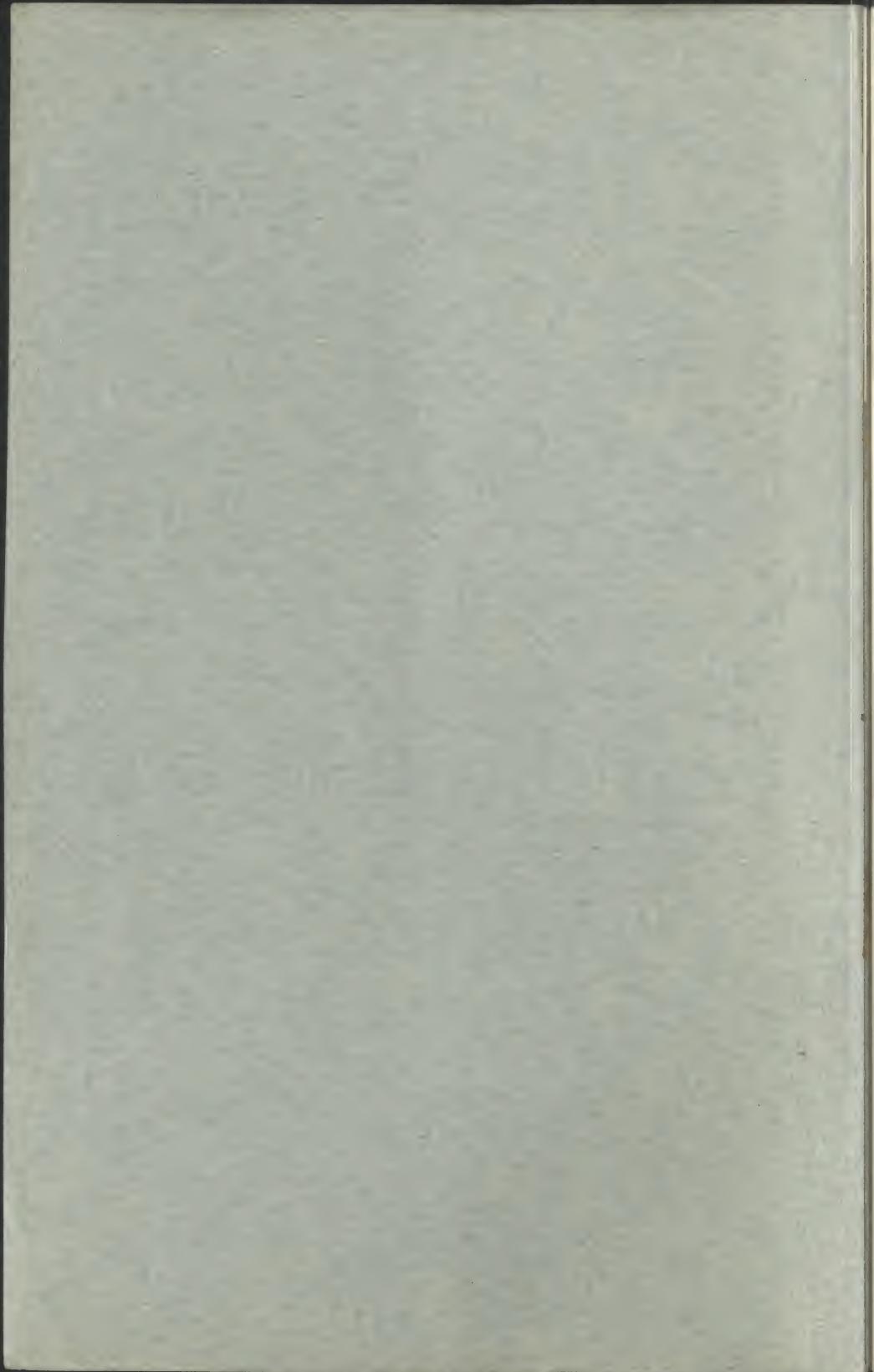
QUEEN'S HALL

*On Tuesday, June 27th, 1916,*

**At Three o'clock.**

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Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.



# Royal Academy of Music.

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### PIANOFORTE—continued.

HERMON, Miss MARJORIE.  
HINDLEY, ERNEST I.  
KENNEDY, Miss ETHEL.  
LÈVI, PHILLIP A.  
MANWARING, Miss SYBIL.  
PORTCH, Miss MARGARET.  
RAMSAY, Miss MARY.  
SUTHERIN, Miss E. MURIEL.  
VINCENT, Miss DOROTHY.

### VIOLIN.

BRINE, HERBERT J.  
CHESTER, Miss GLADYS.  
LODER, Miss ETHEL.

### VIOLONCELLO.

GRIFFITHS, Miss DORIS.

### SIGHT-SINGING AND TRANSPOSITION.

BRINE, HERBERT.  
KIEK, Miss BESSIE.  
OWEN, Miss MORFYDD.

### ENSEMBLE PLAYING.

BRINE, HERBERT.  
COOKE, Miss EVELYN.  
SMALL, Miss WINIFRED.

### ELOCUTION.

CROWDY, Miss MURIEL.

### STAGE DANCING.

BRIDGMAN, Miss IRENE.

### Conductor of Orchestral and Choral Practices—

SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

Ensemble Playing Classes, under the direction of  
H. WESSELY, Hon. R.A.M., SPENCER DYKE, A.R.A.M., and  
E. ROWSBY WOOF, A.R.A.M.

Junior Orchestra—SPENCER DYKE, A.R.A.M.

Sight-Singing Classes—T. B. KNOTT, F.R.A.M., ERNEST READ, A.R.A.M.,  
and F. PERCIVAL DRIVER, A.R.A.M.

Sight-Reading and Elements of Music—S. H. BRAITHWAITE, A.R.A.M., and  
Miss E. C. RUDALL, A.R.A.M.

Choir-Training Class—H. W. RICHARDS, Mus.D. Dunelm., Hon. R.A.M.

Dramatic Class—ACTON BOND.

Stage Director—CAIRNS JAMES.





## THE ORCHESTRA.

### First Violins.

Mr. Frye-Parker, W.†  
(Principal.)  
Miss Barrie, D. H.\*  
Mr. Brine, H. J.\*  
Miss Burns, W. H.\*  
- Chalmers, D.\*  
- Chester, G.\*  
- Choules, M.\*  
- Goldschmidt, K.\*  
- Goold, S.\*  
- Lavin, M. M.\*  
- Lindars, K. E.†  
- Lockwood, F.\*  
- Mackay, M.\*  
- Manonkian, L.\*  
Mr. Montreuil, J.\*  
- Shawdwick, E. J.\*  
Miss Small, W. M.\*  
Mr. Wolfinson, W.\*  
Miss Young, D.\*

### Second Violins.

Mr. Szczepanowski, L.†  
(Principal.)  
Miss Benjamin, F.\*  
- Bernard, E.\*  
- Clarke, H.\*  
- Cockram, H. M.\*  
- Cooke, E. M.\*  
- Cooper, N. D.\*  
- Counsell, I.\*  
Mr. Gilder, H. T.\*  
Miss Gross, E.\*  
- McCowen, L.\*  
- O'Beirne, L.\*  
- Partridge, F. E.\*  
- Pond, P. M.\*  
- Richards, F.\*  
- Rogers, M. M.\*  
- Stanley, H.\*  
- Suranyi, I.\*

### Violas.

Mr. Coates, E.†  
(Principal.)  
- Addison, V.†  
Miss David, D.\*  
Mr. Dyson, A. E.†  
- Jeremy, R.†

### Violas (continued).

Miss Milne, H. C.\*  
Mr. Saltiel, F.\*  
Miss Snow, M.\*  
- Turner, N.\*  
- Whyte, D. J.\*

### Cellos.

Mr. Hambleton, J. E.†  
(Principal.)  
Miss Barbirolli, G. B.\*  
Miss Cantor, R.\*  
- Cooke, P.\*  
- Dalrymple, A.\*  
- Dowson, M.\*  
Mr. Fagotti, O. F. V.\*  
Miss Griffiths, D.\*  
- Mitchell, V.\*  
- Morris, Y.\*  
- Solomon, J.\*  
- Staffield, M. B.\*  
- Teran, T.\*

### Double Basses.

Mr. Winterbottom, C.†  
(Principal.)  
- Carrodus, E. A.†  
- Hobday, C.  
- Stanley, P. J.†  
- Stewart, C.  
- Whitmore, E. W.  
- Wilkes, J. E. P.  
- Winterbottom, F.

### Flutes.

Mr. Stainer, C.†  
(Principal.)  
- Carrodus, W. O.

### Piccolo.

Mr. Stainer, C.†

### Oboes.

Mr. Malsch, W. M.  
(Principal.)  
Miss Vincent, L. M. V.\*

\* Student.

† Ex-Student.

### Clarinets.

Mr. Augarde, E. J.†  
(Principal.)  
- Jenkins, E. T.\*

### Bassoons.

Mr. James, E. F.  
(Principal.)  
- James, W.

### Horns.

Mr. Borsdorf, A.  
(Principal.)  
- Bradley, O.†  
- Brain, A. E.  
- Brain, A. E., Junr.†

### Trumpets.

Mr. Solomon, J.†  
(Principal.)  
- James, F. G.  
Miss Lucas, K.\*

### Trombones.

Mr. Matt, A. E.  
(Principal.)  
- Atherley, E.  
- Evans, R.

### Tuba.

Mr. Powis, R.

### Timpani.

Mr. Howard, F.\*

### Bass Drum & Cymbals

Mr. Lindars, H.\*

### Triangle.

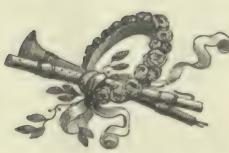
Miss Parker, M.\*

### Harp.

Miss Godwin, D. G.\*

### Librarian.

Mr. Renaut, W. E.



# PROGRAMME.

CONCERT PIECE (Op. 39)—Harp ... ... ... ... *Pierné*

MISS NANCY MORGAN,  
(Ada Lewis Scholar.)

FIRST MOVEMENT FROM CONCERTO IN B FLAT MINOR (Op. 23)—Pianoforte *Tschaikowsky*

MISS IVY HERBERT.

SONG ... ... "Lift my spirit up to Thee" ... *Mackenzie\**

MISS ADAH ROGALSKY.

FIRST MOVEMENT FROM CONCERTO IN D (Op. 61)—Violin *Beethoven*

MISS DOROTHY CHALMERS.  
(Associated Board Exhibitioner.)

SONGS (MSS.) { "In Cradle Land"  
"The Fairies' Wedding" } ... *Morfydd Owen*

(Goring Thomas Scholar.)

MISS MORFYDD OWEN.

ROMANCE } JIG FROM SUITE (MS.) for Orchestra ... ... *Eric Grant*

(Goring Thomas Scholar.)

SCHERZO FROM CONCERTO (Op. 102)—Pianoforte ... ... *Litolff*

MISS HILDA DEDERICH.

SONG ... ... "Flower Song" (*Carmen*) ... ... *Bizet*

MR. WILLIE MICHAEL.

VARIATIONS (Op. 33)—Violoncello ... ... *Tschaikowsky*

MR. GIOVANNI BARBIROLI.  
(Broughton Packer Bath Scholar.)

\* Ex-Student.

BROADWOOD CONCERT GRAND PIANOFORTE.

# PROGRAMME.

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TUESDAY, JUNE 27th, 1916.

.....

*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*

.....

CONCERT PIECE (Op. 39)—Harp ... ... ... Pierné

MISS NANCY MORGAN.

(Ada Lewis Scholar.)

FIRST MOVEMENT FROM CONCERTO IN  
B FLAT MINOR (Op. 23)—Pianoforte ... Tschäikowsky

MISS IVY HERBERT.

SONG     ...     "Lift my spirit up to Thee"     ...     *Mackenzie\**

Miss ADAH ROGALSKY.

**L**AY thy hands once more, my love,  
Thus in mine,  
Earth below and heaven above  
Know me thine;  
Let me weep a little while  
On thy breast.  
And I'll tell thee, with a smile  
All the rest.

Lift my spirit up to thee  
Year by year,  
For I sicken in the fear  
That my love can never be  
Worthy thee.

Thus I tremble to behold thee,  
Yet I know  
That my soul shall bud and glow  
If the arms that now enfold me,  
Clasp and hold me.

Take, O love, the whole of me  
To thy keeping,  
Thought and passion, smiles and weeping,  
Till at last I come to be  
Part of thee.

*Charles Grant.*

FIRST MOVEMENT FROM CONCERTO IN D (Op. 61)—

Violin     ...     ...     ...     ...     ...     ...     ...     *Beethoven*

Miss DOROTHY CHALMERS.

(Associated Board Exhibitioner.)

(a) "IN CRADLE LAND."

**J** SCARCE believe that I was once  
In cradle land,  
Envolved quite in laces white,  
In cradle land.  
A wee, soft thing, too frail to stand,  
But ah ! 'twas sweet  
In cradle land !

The little birds in leafy trees,  
Love cradle land,  
For south winds sway the live-long day  
In cradle land.

And when they fly to foreign strand  
They sing—'twas sweet

The skipper's baby on the sea  
Loves cradle land,

Nor has a dread in downy bed  
In cradle land.

For in the hollow of God's hand  
All babies sleep

The Holy Mother when on earth  
Loved cradle land,  
And cried with joy without alloy  
Of cradle land.  
Teach me this gift to understand,  
For Jesu lay  
In cradle land !

I scarce believe that I was once

### In cradle land:

Enveloped quite in laces white  
In cradle land.

A wee, soft thing, too frail to stand,  
But ah!—'twas sweet

## In cradle land !

Eos Gwalia.

## (b) "THE FAIRIES' WEDDING."

**O**H, adown the moonlit dingle,  
 All the hare-bells were a jingle  
 Till they made my heart a-tingle  
     With delight !  
 And along the left and right  
 All the glow-worms were a-light,  
 For it was two little fairies'  
     Wedding night.

She was dressed in something sheeny,  
 And she was so very weeny  
 That I thought she was a teeny  
     Shadow sprite !  
 For her veil of dazzling white  
 Was confusing to the sight.  
 And the blue-bells were a-striking  
     Twelve at night !

Soon the bridesmaids took there places,  
 They were gowned in spider laces,  
 And their loving little faces  
     Were so sweet !  
 That the bridegroom begged the treat  
 Just their finger tips to greet !  
 And he said, doffing low his cap  
     From his bonny curly head,  
 "I hope you'll happy be as we,  
     When you are wed ! "

Then he called his gay attendant,  
 He was glad in robes resplendent,  
 Fairy cap and tinsel pendant  
     "Let us sing !  
 And we'll dance and sing  
     In fairy ring  
 Till the sun his light doth fling  
 O'er the hill, and to an end,  
     Our wedding bring ! "

*Eos Gwalia.*

ROMANCE }  
JIG } FROM SUITE (MS.) FOR ORCHESTRA

*Eric Grant*

(Goring Thomas Scholar.)

SCHERZO FROM CONCERTO (Op. 102)—Pianoforte *Litolff*  
MISS HILDA DEDERICH.

SONG . . . “ Flower Song ” (*Carmen*) . . . *Bizet*  
MR. WILLIE MICHAEL.

**S**EE here thy floweret treasur'd well,  
Its odour cheered my prison cell ;  
Though withered, dead, the cherished flower  
Its perfume kept, its magic power.  
Next my heart it softly repos'd,  
And how oft with eyelids half closed  
I drank its perfume with delight ;  
And now thy smiles illume the night.  
Sometimes I cursed the hour I met thee,  
And tried all vainly to forget thee.  
Sometimes I asked in senseless wrath,  
Why did fate bring her in my path ?  
Then my curse recalling with shame.  
Fondly, tenderly breathed thy name,  
And felt 'twould be a rich reward for all my pain,  
Thee to behold, Carmen, yes, once again ;  
For could I see thee stand before me,  
Thy bright eyes raining smiles on me,  
Soon would extatic bliss steal o'er me,—  
O, my Carmen, my life, my soul be given to thee,  
Carmen, I love thee.

VARIATIONS (Op. 33)—Violoncello . . . . . *Tschaiikowsky*  
MR. GIOVANNI BARBIROLI.  
(Broughton Packer Bath Scholar.)

\* Ex-Student.

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BROADWOOD CONCERT GRAND PIANOFORTE.

## A SHORT HISTORY OF THE Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 28, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and

"Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "*Metropolitan Examination*." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

A Junior Department of the Academy has now been started with the object of providing sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

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## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

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## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1918
*BAUME (MANX) .. ..	Any branch of Music	
*HENRY SMART .. ..	Composition or Organ	September, 1917
*LISZT .. ..	Composition or Pianoforte ..	
*G. A. MACFAREEN .. ..	Composition ..	September, 1920
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1916
*GORING THOMAS .. ..	Composition ..	September, 1916
*JOSEPHINE TROUP .. ..	Composition ..	September, 1916
+WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
+PAREPA-ROSA .. ..	Singing .. ..	April, 1918
+JOHN THOMAS (WELSH) .. ..	Singing and Instrumental alternately	September, 1917
+SAINTON-DOLBY .. ..	Singing .. ..	September, 1916
+GEORGE MENCE SMITH .. ..	Singing .. ..	January, 1918
+ROSS .. ..	Singing .. ..	October, 1916
+ANNE E. LLoyD EXHIBITION .. ..	Singing .. ..	Annually in July
+LILIAN ELDÉE .. ..	Singing .. ..	Conferred periodically
+POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1918
*SIR JOHN GOSS .. ..	Organ .. ..	
+STAINER EXHIBITION .. ..	Organ .. ..	Annually in Sept.
+MAUD MARY GOOCH .. ..	Organ .. ..	September, 1917
*SAINTON .. ..	Violin .. ..	January, 1919
+DOVE .. ..	Violin .. ..	September, 1917
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	December, 1916
*CHARLES OLDHAM .. ..	Violin .. ..	January, 1919
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	December, 1916
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1916
+ROSS .. ..	Wind Instruments .. ..	September, 1916
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open. + Students of R.A.M. only. † Those who have not studied at the R.A.M.

## SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1917
‡THOMAS THRELFALL .. ..	Chosen by the Committee	September, 1917
†MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open.    † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following thirty-nine Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

HINE PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

MARIO PRIZE for Singing.

STERNDALE BENNETT PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.

THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.

THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello playing.

JULIA LENFY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various branches of study.

THE CHAIRMAN'S PRIZE for various branches of study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

THE FRED. WALKER PRIZE for Singing.

THE PIATTI PRIZE for Violoncello Playing.

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

### ACCOMPANIMENT.

„ HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE-BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.*

*OPERATIC SINGING AND ACTING.*

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

#### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.  
Deportment followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

#### FEES.

The fees payable by ordinary Students are :—

		£	s.	d.
For the Entrance Examination	...	1	1	0
Balance of Entrance Fee on becoming a Student	...	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	...	12	12	0
Tuition Fees for the Curriculum set forth in par. 10. p. 21, (Wind Instruments)	...	7	7	0

#### OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	...	...	4	4	0
Two lessons per week (30 minutes each)	...	...	7	7	0
Additional Second Study, one lesson per week	...	...	2	2	0
Operatic Class (Ordinary Students)...	...	...	1	11	6
" " (Students who discontinue all other subjects)	...	...	3	3	0
Dramatic Class (Ordinary Students)	...	...	2	2	0
" " (Students who discontinue all other subjects)	...	...	3	3	0
†Diction	...	...	1	1	0
Elocution	...	...	1	1	0
Accompaniment	...	...	1	1	0
Dancing	...	...	1	1	0
Stage Dancing	...	...	1	1	0
Deportment	...	...	0	15	0
Fencing and Physical Drill (per course of twelve lessons)	...	...	1	11	6
Italian	...	...	1	1	0
French	...	...	1	1	0
German	...	...	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.	...	...			

\* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch,*

All remittances should be addressed to the Secretary, who alone gives official receipts.

#### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

#### TERMINAL ARRANGEMENTS, 1916-17.

Michaelmas Term begins on MONDAY, 25th SEPTEMBER, 1916, and closed on SATURDAY, 16th DECEMBER, 1916.

Lent Term begins on MONDAY, 8th JANUARY, 1917, and closes on SATURDAY, 31st MARCH, 1917.

Midsummer Term begins on MONDAY, 30th APRIL, 1917, and closes on SATURDAY, 21st JULY, 1917.

#### ENTRANCE EXAMINATIONS, 1916-17.\*

Entrance Examinations will be held:—

For the Michaelmas Term, THURSDAY, 21st SEPTEMBER, 1916, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 1st NOVEMBER, 1916, at 3.

For the Lent Term, THURSDAY, 4th JANUARY, 1917, at 2.

For the Lent Half-Term, WEDNESDAY, 14th FEBRUARY, 1917, at 3.

For the Midsummer Term, FRIDAY, 27th APRIL, 1917, at 2.

For the Midsummer Half-Term, WEDNESDAY, 6th JUNE, 1917, at 3.

#### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.

### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

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### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

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### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

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### CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

#### **THE ANGELINA GOETZ LIBRARY.**

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

#### **THE LENDING LIBRARY.**

The Music Library, which has recently been enriched by bequests of the late Mr. C. Ainslie Barry and Mr. William Hugh Spottiswoode, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

#### **LODGINGS FOR STUDENTS.**

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

#### **LUNCHEONS, &c.**

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

#### **STUDENTS' PRACTICE.**

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

#### **THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.**

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

### BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide —receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatechip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

(i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “ Hon. R.A.M.”

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

**NOTE.**—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

#### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 11,482 Candidates have presented themselves for this examination, of whom an average of 29·8 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 18, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

## Subscribing Members.

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*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.*

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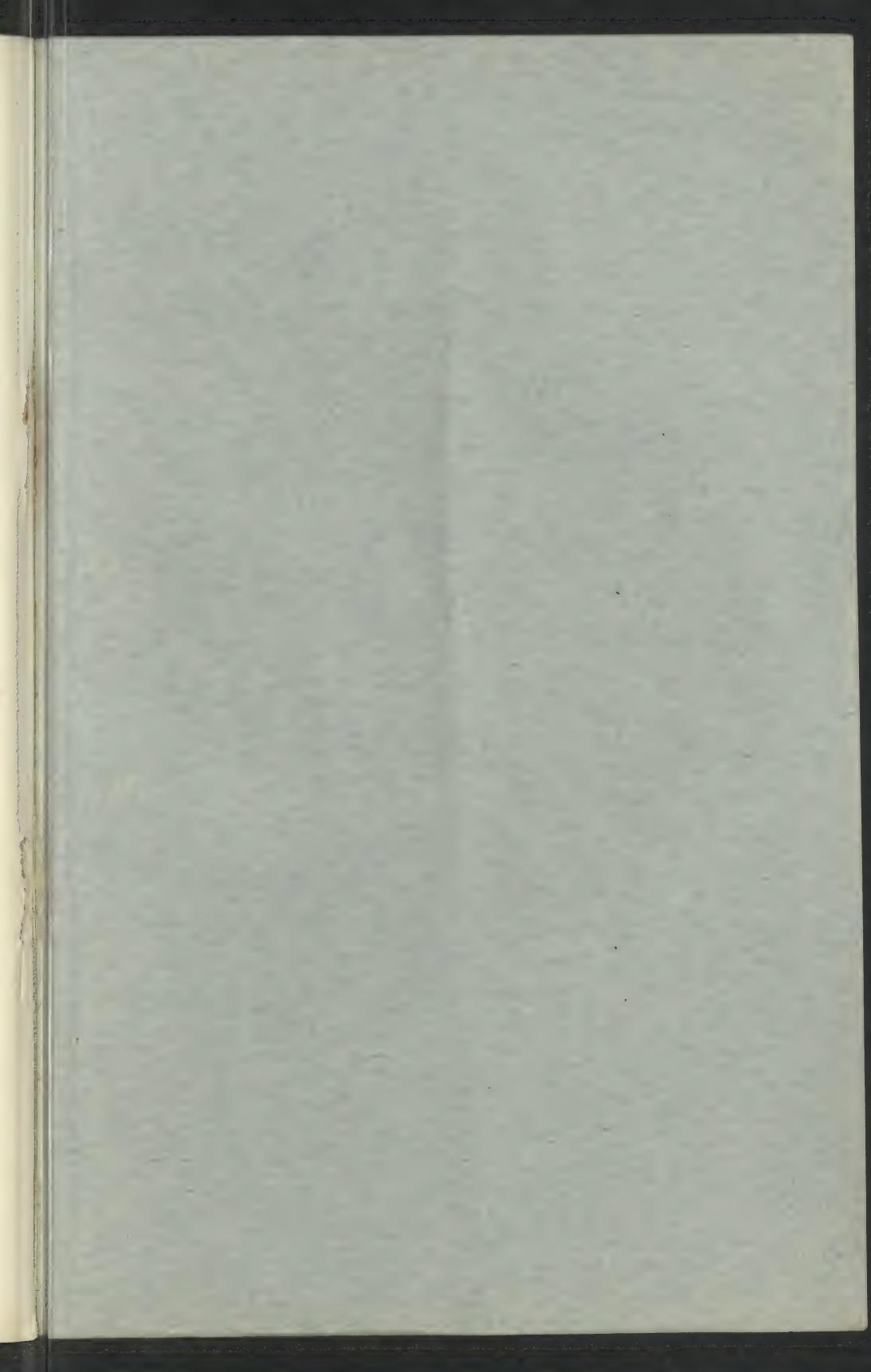
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STUDENTS'

# O rchestra l C oncert

AT

QUEEN'S HALL

*On Tuesday, June 27th, 1916,*

**At Three o'clock.**

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Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.

# Proga

CONCERT PIECE (Op. 39)—Harp ... ... ... *Pierne*

MISS NANCY MORGAN.

(Ada Lewis Scholar.)

FIRST MOVEMENT FROM CONCERTO IN B FLAT MINOR (Op. 23)—Pianoforte *Tschaikowsky*

MISS IVY HERBERT.

SONG ... ... "Lift my spirit up to Thee" ... *Mackenzie\**

MISS ADAH ROGALSKY.

FIRST MOVEMENT FROM CONCERTO IN D (Op. 61)—Violin *Beethoven*

MISS DOROTHY CHALMERS.

(Associated Board Exhibitioner.)

SONGS (MSS.) { "In Cradle Land"  
"The Fairies' Wedding"} ... *Morfydd Owen*

(Goring Thomas Scholar.)

MISS MORFYDD OWEN.

\* Extud

g amme.

ROMANCE } FROM SUITE (MS.) for Orchestra ... ... Eric Grant  
JIG (Goring Thomas Scholar.)

SCHERZO FROM CONCERTO (Op. 102)—Pianoforte ... Litolf  
MISS HILDA DEDERICH.

SONG ... ... " Flower Song " (*Carmen*) ... ... Bizet  
MR. WILLIE MICHAEL.

VARIATIONS (Op. 38)—Violoncello ... ... Tschaikowsky  
MR. GIOVANNI BARBIROLI.  
(Broughton Packer Bath Scholar.)

Ex student.

ON GRAND PIANOFORTE.





# Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

## Chamber Concert

AT THE

DUKE'S HALL

*On Wednesday, July 12th, 1916,*

At Three o'clock.

Unrevised Proof. The order  
of this programme is  
subject to alteration.

# Progr

FIRST MOVEMENT FROM QUARTET } Two Violins, Viola, }  
IN F (Op. 59, No. 1) ... } and Violoncello } Beethoven

MISS WINIFRED SMALL, MISS KATIE GOLDSCHMIDT,  
MISS SYBIL GOOLD, AND MR. ORAZIO FAGOTTI.

THEME AND VARIATIONS } FROM QUARTET (MS.)—Two *Herbert John*  
FINALE ... } Violins, Viola, and Violoncello *Brine*  
*(Student.)*

MR. WOLFE WOLFINSOHN, MR. JOSEF CHADWICK,  
MR. FRANK HOWARD, AND MR. GIOVANNI BARBIROLLI.

ALLEGRO MODERATO } FROM OCTET FOR STRINGS ... ... *Glière*  
ALLEGRO ... }

MISS EVELYN COOKE, MISS MILDRED F. MACKAY, MISS HAROLD  
GILDER, MISS MARGARET COCHRANE, MISS MURIEL M. SNOW,  
MISS MARGARET CHOULES, MISS FRANCES DONALDSON, AND  
MISS ALISON DALRYMPLE.

THREE PRELUDES (MSS.)... ... ... ... *Dorothy M. Capon*  
*(Josephine Troup Scholar.)*  
MISS DOROTHY M. CAPON.

THREE STUDIES—Pianoforte ... ... ... ... *Chopin*  
MISS MAUD E. BOWE.

BALLADE IN G MINOR—Pianoforte ... ... ... ... *Chopin*  
MISS MARGARET COCHRANE.  
*(Ada Lewis Scholar.)*

\* Excluded

BROADWOOD CONCERT GRAN

# Gamme.

Two PIECES (MSS.)—Violoncello and Pianoforte *Elsie Marian Nye*  
Andante sostenuto. Vivace, poco scherzando. (Student.)  
MISS DORIS GRIFFITHS AND MISS ELSIE MARIAN NYE.

SONATA No. 4, IN A—Violin and Pianoforte .. *John B. McEwen\**  
MISS WINIFRED SMALL AND MISS DOROTHY HOWELL.

SONG

MISS CARMEN JUDAH.

SONG

## THE STAGE DANCING CLASS

WILL PERFORM

## FRAGMENTS DE BALLET.

MUSIC BY F. ARAM.

ARRANGED AND PRODUCED BY MADAME LA FOY.

*Dance des Voiles. Valse Gracieuse. Pas Seuls. Galop. Final.*

MISSES PORTLOCK, LEWIS THOMAS, THOMPSON, HEALE, WRAY, WOOD,  
RICHARDSON, TURNBULL, BRIDGMAN, AND RUSSELL.

*Pas Seuls* DANCED BY MISSES THOMPSON, PORTLOCK, LEWIS THOMAS,  
TURNBULL, AND WRAY.

*Pas de Deux* DANCED BY MISSES BRIDGMAN AND RUSSELL.

Conductor of the String Orchestra.—MR. SPENCER DYKE, A.R.A.M.

xudent.

EE GRAND PIANOFORTE.





# Royal Academy of Music

---

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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STUDENTS'

## Chamber Concert

AT THE

DUKE'S HALL

*On Wednesday, November 22nd, 1916,*

**At Three o'clock.**

# Program

FIRST MOVEMENT FROM QUINTET IN C MINOR (OP. 1),

ALLEGRO—Pianoforte and Strings ... *James Friskin*

MISS PEGGY COCHRANE, MISS M. F. MACKAY, MISS F. RICHARDS,  
MR. F. P. GARRITY, AND MISS A. DALRYMPLE.

THREE STUDIES { “The Naiades”  
“Heat Waves”  
“A Hailstorm”—Pianoforte ... *Leo Livens\**  
MISS EVANGELINE LIVENS.

SONGS ... { “Love me—I love you” ...  
“Is the moon tired” ...  
“The Ladybird” ...  
“When a mounting skylark sings”  
“If I were a Queen” ... } *Felix Swinstead\**  
MISS NANCY JEWELL SMITH.  
(Accompanist—Miss BESSIE KIEK.)

PRÉLUDE AND FINAL—Pianoforte ... ... ... *César Franck*

MISS ETHEL A. BARTLETT.  
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SONGS (MSS.) ... { “Little Brown Baby” ... *Arthur L. Sandford*  
“Dream-a-Day” ... (Sir Michael Costa Scholar.)  
MISS HELEN I. BLACKIE.  
(Accompanist—Mr. ARTHUR L. SANDFORD.)

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MUSIC-RECITATION (MS.) "The Phantom Rider" *Katinka Hatch*  
(Student.)

MISS CONSTANCE NEWELL.  
(Accompanist—Miss KATINKA HATCH.)

FIRST MOVEMENT FROM QUARTET No. 4—Two Violins,  
Viola, and Violoncello ... ... ... ... *Beethoven*

MR. PAUL BEARD, MISS DOROTHY CHALMERS,  
MISS KATIE GOLDSMITH, AND MISS RAY CANTOR.

VALSE CAPRICE—Violin ... ... ... ... *Saint-Saëns-Ysaïe*  
MISS GLADYS CHESTER.

(Accompanist—Mr. RUSSELL CHESTER.)

VARIATIONS ON A THEME BY CONCONE—Pianoforte *Felix Swinstead\**  
MISS KATHLEEN NEWTON.

(Ada Lewis Scholar.)

SONGS ... {"Looking backward" ...  
"On a time the amorous Silvy"} ... *Parry*  
MISS CECILIA PEIRS.  
(Accompanist—Miss ALETTA JOUBERT.)

VALSE CAPRICE, "WEDDING CAKE"—Pianoforte ... *Saint-Saëns*  
MISS ETHEL KENNEDY.  
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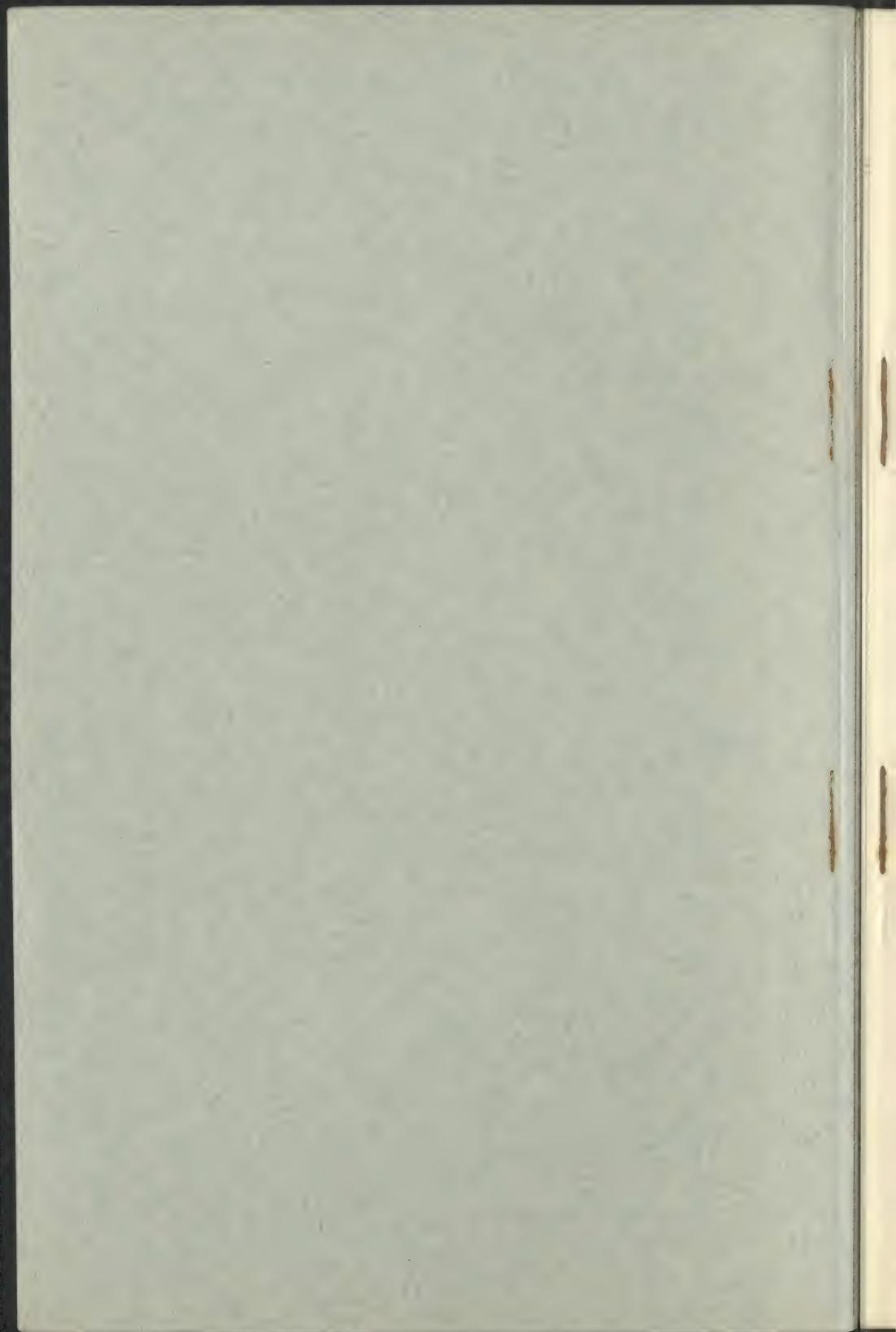
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# PROGRAMME.

FIRST MOVEMENT FROM CONCERTO—for Pianoforte	... <i>Grieg</i>
MISS BETTY POLISCHUK. (Associated Board Exhibitioner.)	<i>Shekbe</i>
SONG ... Micaela's Song ( <i>Carmen</i> ) ...	... <i>Bizet</i>
MISS QUEENIE VAN DYCK.	
SECOND AND THIRD MOVEMENTS FROM CONCERTO IN B MINOR—for Violin ...	... <i>Saint-Saëns</i>
MR. JOSEPH SHADWICK. (Associated Board Exhibitioner.)	
DUET from <i>Madame Butterfly</i> (Act I.) ...	... <i>Puccini</i>
MISS ELEANOR EVANS AND MR. GERALD HARRIS.	
OVERTURE (MS.) ... "Rustic"	... <i>Arthur L. Sandford</i>
THE ORCHESTRA.	(Sir Michael Costa Scholar.)
FINALE FROM CONCERTO No. 2, in C minor—for Pianoforte	<i>Rachmaninoff</i>
MR. EGERTON TIDMARSH. (Liszt Scholar.)	<i>Mellay</i>
SONG (MS.) ... "Love's Hour"	... <i>Edmund T. Jenkins</i>
MISS ADAH ROGALSKY. (Anne E. LLoyd Exhibitioner.)	(Orchestral Scholar)
LÉGENDE—for Violoncello ...	... <i>D'Ambrósio</i>
MISS HILDA CLARKE. (Ada Lewis Scholar.)	
SONG ... "Fanciulle che il core" ( <i>Dinorah</i> )	... <i>Meyerbeer</i>
MISS BESSIE BROWN KERR. (Associated Board Exhibitioner.)	
SECOND AND THIRD MOVEMENTS FROM CONCERTO—for Pianoforte	<i>Paderewski</i>
Miss RENÉE ADLER.	

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CHAPPELL CONCERT GRAND PIANOFORTE.

# PROGRAMME.

**FRIDAY, DECEMBER 15th. 1916.**

*No Repetition of a Piece, or recall of a Performer, is allowed at these Concerts.*

FIRST MOVEMENT FROM CONCERTO—  
for Pianoforte ... ... ... ... ... ... ... Grieg

MISS BETTY POLISCHUK.  
(Associated Board Exhibitioner.)

SONG ... ... Micaela's Song (*Carmen*) ... ... *Bizet*  
Miss QUEENIE VAN DYCK.

**B**ERE then, is the place where the smugglers take hiding,  
He is with them ; now I shall see him.  
The sacred task set me by his mother,  
Without trembling I will fulfil !

I said there was nothing to fear,  
I go, alas ! singly for him to fight ;  
Yet though I boldly venture near,  
I feel my heart beating fast with fright !  
Here in this desolate place, all alone in my quest,  
I dare not be afraid ;  
Lord, give me courage, grant me grace,  
Protect me with Thy mighty aid !

With my pray'rs I soon shall disarm  
 That gipsy woman wond'rous sly,  
 Who so foully wrought all this harm  
 To him I loved in by-gone days.  
 She's dangerous, she is fair,  
 But I have now my task to face,  
 Yes, I have now my task to face,  
 Of triumph I will not despair—Ah !  
 Lord, give me courage, grant Thine aid !  
 O Lord, protect me with Thine aid !  
 Ah ! I said there was nothing to fear,  
 I go, alas ! singly for him to fight ;  
 Yet though I boldly venture near,  
 I feel my heart beating fast with fright !

SECOND AND THIRD MOVEMENTS FROM  
 CONCERTO IN B MINOR—for Violin ...

*Saint-Saëns*

MR. JOSEPH SHADWICK.

(Associated Board Exhibitioner.)

DUET from *Madame Butterfly* (Act I.) ... ... ... Puccini

MISS ELEANOR EVANS AND MR. GERALD HARRIS.

*Butt.*—**V**OGLIATE mi bene, un bene piccolino,  
 Un bene da bambino,  
 Quale a me si conviene.  
 Vogliate mi bene.  
 Noi siamo gente avvezza alle piccole cose  
 Umili e silenziose,  
 Ad una tenerezza  
 Sfiorante e pur profonda  
 Come il ciel, come l'on da del mare.

*Pink.*—Dammi ch' io baci le tue mani care  
 Mia Butterfly ! come t' han ben nomata tenue farfalla.

*Butt.*—Dicon ch' oltre mare  
 Se cade in man dell'uom, ogni farfalla  
 Da uno spillo è trafitta  
 Ed in tavola infitta !

*Pink.*—Un po' di vero c' è.  
 E tu lo sai perchè ?  
 Perchè non fugga più  
 Io t'ho ghermita  
 Ti serro palpante. Sei mia.

*Butt.*—Si, per la vita.

*Pink.*—Vieni, vieni  
 Via dall'anima in pena  
 L'angoscia paurosa.  
 È notte serena !  
 Guarda ! dorme ogni cosa ! Vieni.

*Butt.*—Ah ! Dolce notte !  
 Quante stelle !  
 Non le vidi mai sì belle !

*Pink.*—È notte serena !  
 Ah ! vieni, vieni.

*Butt.*—Dolce notte ! Quante stelle !  
 Non le vidi mai sì belle !  
 Trema, brilla ogni favilla !  
 Col baglior d'una pupilla. Ah !

*Pink.*—Vien, sei mia !  
 Via l'angoscia dal tuo cor !  
 Ti serro palpante,  
 Sei mia. Ah ! Vieni !  
 Guarda ! dorme ogni cosa !  
 Ti serro palpante. Ah vien, sei mia.

*Butt.*—Ah ! quanti occhi fisi, attenti  
 D'ogni parte a riguardar !  
 Pei firmamenti, via pei lidi, via pel mare  
 Ah, quanti occhi fisi, attenti !  
 Quanti sguardi ride il ciel !  
 Ah ! Dolce notte !  
 Tutto estatico d'amor ride il ciel !

*Pink.*—Ah ! vien, sei mia !

OVERTURE (MS.) ... "Rustic" ... *Arthur L. Sandford*  
 (Sir Michael Costa Scholar.)

THE ORCHESTRA.

FINALE FROM CONCERTO No. 2, IN C MINOR—

for Pianoforte ... ... ... ... ... *Rachmaninoff*

MR. EGERTON TIDMARSH.

(Liszt Scholar.)

SONG (MS.) ... "Love's Hour" *Edmund T. Jenkins*  
 (Orchestral Scholar.)

MISS ADAH ROGALSKY.

(Anne E. LLoyd Exhibitioner.)

**M**EET me again when the sun sinks to rest, love,  
 This is the hour when love's song should be sung,  
 Whilst birds trill their vespers, seeking the nest, love,  
 When yon blue vault is with starry lamps hung.

Sweet is the moment with no sound about us  
 Save whisp'ring low on the cool, balmy breeze,  
 The amorous zephyrs gently sport round us,  
 Paying their court 'mid the soft, rustling trees.

Meet me again in the calm silent glade, love,  
 When pale gleams the moon, and nature's at rest,  
 For lovers alone this still hour was made, love,  
 When heart to heart yearns in each trem'lous breast.

Now is the moment when love prompts the telling,  
 With youth's ardent fire, the old tale of bliss,  
 Maid captive yielding, her bashfulness quelling,  
 Raptured vows sealing, in love's holy kiss.

*Archer Plowright.*

LÉGENDE—for Violoncello ... ... ... *D'Ambrosio*

MISS HILDA CLARKE

(Ada Lewis Scholar.)

SONG ... "Fanciulle che il core" (*Dinorah*) *Meyerbeer*

MISS BESSIE BROWN KERR.

(Associated Board Exhibitioner.)

RECIT.

**D**ITEMI, buona gente,  
 Vedeste Dinorah?  
 Sì lungo tempo assente  
 Nascesta ove sarà?  
 Povera figlia!  
 L'ho cercata tanto!  
 L'infelice è demente!  
 Il sarto Petronick, da lei respinto, per vendetta le disse,  
 Ch' Hoel, suo fidanzato, era sparito, nè più tornar dovea,  
 La sventurata il senno ne perdea!

## ARIETTA.

Da quel dì che a lei narrata  
 Fu la storia menzognera,  
 Ogni dì da mane a sera,  
 Del suo sposo in traccia va !  
 Daquel dì la sventurata,  
 Spera e crede al suo ritorno,  
 Tornerà l'infido un giorno ?  
 La ragion non tornerà !  
 Povera Dinorah !

## CANZONETTA.

Fanciulle, che il core schiudete l' amore,  
 Badate ! incaute non siate !  
 Il senno e l' amore insieme non stanno !  
 Appena l' un viene che l' altro sen vù !  
 Povera Dinorah ! di senno priva, or piange orè  
 Giuliva, lagrime e riso alterna, danza e canto !

Egli non torna intanto,  
 Ed ella aspetta,  
 Abbandonata e sola !  
 S' asconde in fondo ai boschi,  
 E a noi s' invola !

L' infido che amore v' accese nel core,  
 Sparisce un bel giorno,  
 Nè più fa ritorna !  
 Allora l' incauta avvedesi alfine  
 Che cinta è di spine la rosa d' amor.

SECOND AND THIRD MOVEMENTS FROM  
 CONCERTO—for Pianoforte ...      ...      ...      *Paderewski*

MISS RENÉE ADLER.

## A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 28, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and

"Così fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "Associated Board," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

A Junior Department of the Academy has now been started with the object of providing sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 29 to 33.

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## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

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## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see pp. 19 and 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1918
*BAUME (MANX) .. ..	Any branch of Music	
*HENRY SMART .. ..	Composition or Organ	September, 1917
*LISZT .. ..	Composition or Pianoforte ..	September, 1920
*G. A. MACFARREN .. ..	Composition ..	September, 1917
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1917
*GORING THOMAS .. ..	Composition ..	September, 1917
*JOSEPHINE TROUP .. ..	Composition ..	September, 1921
+WESTMORLAND .. ..	Singing ..	Annually in Dec.
+PAREPA-ROSA .. ..	Singing ..	April, 1918
+JOHN THOMAS (WELSH) .. ..	Singing and Instrumental alternately	September, 1917
+SAINTON-DOLBY .. ..	Singing ..	September, 1919
+GEORGE MENCE SMITH .. ..	Singing ..	January, 1918
+ROSS .. ..	Singing ..	October, 1919
+ANNE E. LLOYD EXHIBITION .. ..	Singing ..	Annually in July
+LILIAN ELDEE .. ..	Singing ..	Conferred periodically
+POTTER EXHIBITION .. ..	Pianoforte ..	Annually in Dec.
*THALBERG .. ..	Pianoforte ..	April, 1918
+SIR JOHN GOSS .. ..	Organ ..	
+STAINER EXHIBITION .. ..	Organ ..	Annually in Sept.
+MAUD MARY GOOCH .. ..	Organ ..	September, 1917
*SAINTON .. ..	Violin ..	January, 1919
+DOVE .. ..	Violin ..	September, 1917
*BROUGHTON PACKER BATH .. ..	Violin ..	December, 1918
*CHARLES OLDHAM .. ..	Violin ..	January, 1919
*BROUGHTON PACKER BATH .. ..	Violoncello ..	December, 1919
*ORCHESTRAL INSTRUMENTS (six)	.. .. ..	September, 1918
+ROSS .. ..	Wind Instruments ..	September, 1919
*ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. .. ..	Annually in Nov.

\* Open    + Students of R.A.M. only.    † Those who have not studied at the R.A.M.

## SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1917
‡THOMAS THRELFALL .. ..	Chosen by the Committee	September, 1917
†MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. + Students of R.A.M. only.	+ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following forty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- CUTHBERT NUNN PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing (discontinued at present).
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- PIATTI PRIZE for Violoncello Playing.
- JULIA LENNEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.

In consequence of the sudden indisposition of Miss RENÉE ADLER, her place will be taken at short notice by Miss KATHLEEN LEVI, who will play the 2nd and 3rd Movements of the Beethoven Concerto in E flat.

*Louis Head*

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three years' study is required.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE .. . . .	Chosen by the Committee	September, 1917
†THOMAS THRELFALL .. . . .	Chosen by the Committee	September, 1917
†MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open.    † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of the following Scholarships and Exhibitions are open to students not members of the Royal Academy of Music.

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ALE—SHAKESPEAREAN PRIZE for Elocution.  
 GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.  
 RIDLEY PRENTICE PRIZE for Teaching.  
 DOVE PRIZE for General Excellence, Assiduity, and Industry.

**PRISES—*continued.***

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

MANN'S MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

THE FRED. WALKER PRIZE for Singing.

**PAYING STUDENTS.**

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

ACCOMPANIMENT.

,, HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE-BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.**OPERATIC SINGING AND ACTING.*

DRAMA.

DEPORTMENT.

FENCING AND PHYSICAL DRILL.

DANCING.

STAGE DANCING.

ITALIAN.

FRENCH.

GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student has a Second Study, and attends classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Class. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

A Special Training Course for Teachers (Pianoforte) is available. (Separate prospectus obtainable on application to the Secretary.)

#### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study. [lesson weekly.

Dramatic Students :—Dramatic Class and one half-hour private 2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour. Deportment followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

#### FEE S.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0
Tuition Fees for the Curriculum set forth in par. 10. p. 21, (Wind Instruments)	7	7	0

#### OPTIONAL SUBJECTS.

Additional Principal Study

Per term.

One lesson per week (30 minutes) ... ... 4 4 0

Two lessons per week (30 minutes each) ... ... 7 7 0

Additional Second Study, one lesson per week ... ... 2 2 0

Operatic Class (Ordinary Students) ... ... 1 11 6

" " (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) ... ... 2 2 0

" " (Students who discontinue all other subjects) 3 3 0

†Diction ... ... 1 1 0

Elocution ... ... 1 1 0

Accompaniment ... ... 1 1 0

Dancing ... ... 1 1 0

Stage Dancing ... ... 1 1 0

Deportment and Gesture ... ... 1 1 0

Fencing ... ... 1 1 0

Physical Drill ... ... 0 10 6

Italian, French, German ... ... each, per term 0 1 0

Sight-Singing and Ear-Training. Additional classes will be arranged if required at the following fees :—

Class of not less than 4, £1 1s.; not less than 6 0 15 0  
Special Training course Lecture-Lessons as per Special Prospectus.

Not obligatory.

† Free to Students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch.*

All remittances should be addressed to the Secretary, who alone gives official receipts.

#### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

#### TERMINAL ARRANGEMENTS, 1916-17.

Michaelmas Term began on MONDAY, 25th SEPTEMBER, 1916, and closes on SATURDAY, 16th DECEMBER, 1916.

Lent Term begins on MONDAY, 8th JANUARY, 1917, and closes on SATURDAY, 31st MARCH, 1917.

Midsummer Term begins on MONDAY, 30th APRIL, 1917, and closes on SATURDAY, 21st JULY, 1917.

#### ENTRANCE EXAMINATIONS, 1916-17.\*

Entrance Examinations will be held :—

For the Lent Term, THURSDAY, 4th JANUARY, 1917, at 2.

For the Lent Half-Term, WEDNESDAY, 14th FEBRUARY, 1917, at 3.

For the Midsummer Term, FRIDAY, 27th APRIL, 1917, at 2.

For the Midsummer Half-Term, WEDNESDAY, 6th JUNE, 1917, at 3.

#### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment, and Fencing, Prize Books. For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.

### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 27.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

### CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-seven operas, and the performances of twelve complete works.

### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Foster, 1908, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late C. Ainslie Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Delibes, Widor, &c.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the Masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

### BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

A Grand Pianoforte by Messrs. Steinway, and

A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.

A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund) a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

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#### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

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#### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

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#### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

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#### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

### BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide —receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons,\* shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 28).

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\* Except those who have presented themselves for the Special Training Course for Teachers, and who have passed the Examination for Associateship, which has recently been inaugurated.

(i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

#### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christinas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,128 Candidates have presented themselves for this examination, of whom an average of 30·8 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

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An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

## Subscribing Members.

*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.*

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